



No. 26

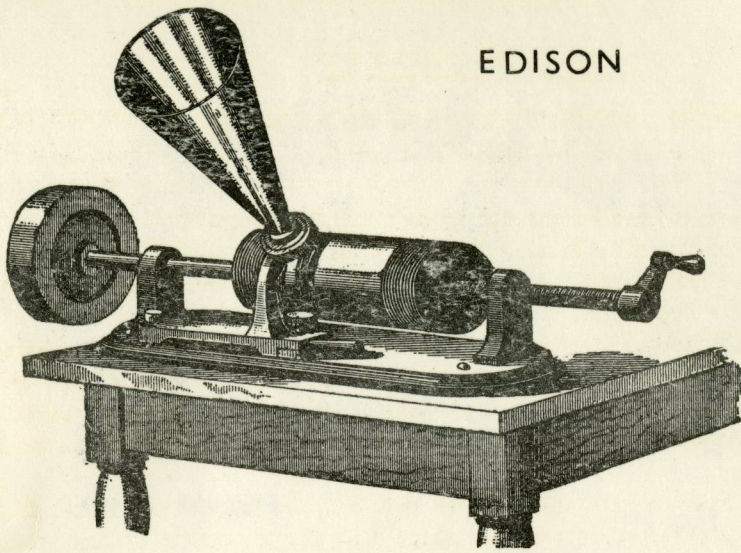
August 1965



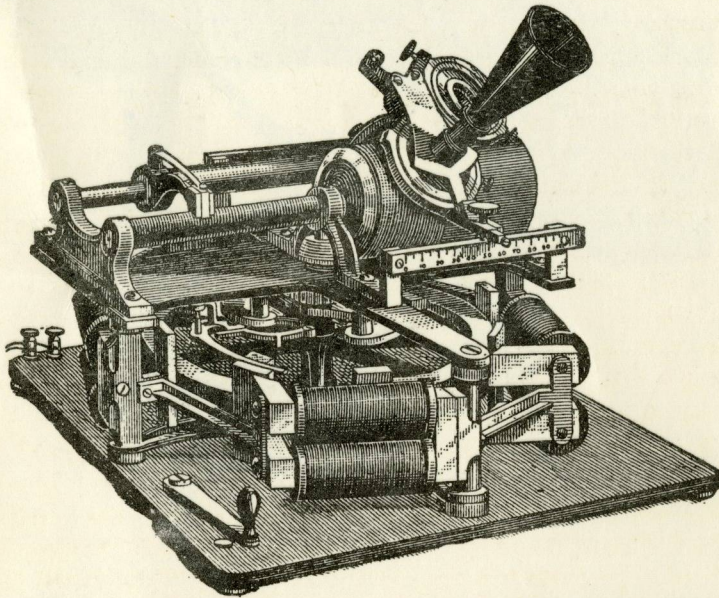
1893 EDISON Foot-treadle phonograph



## EDISON



THE PHONOGRAPH OF 1877—showing recording stylus indenting the tin foil on a 5 inch cylinder.



THE PHONOGRAPH OF 1887—showing the use of the wax cylinder, electric motor works and recording and reproducing diaphragms arranged on a swivel, for instant interchange. This is the "Spectacle" model, so-called from the resemblance of the Diaphragms to a pair of eye-glasses.



## Little - known facts about a little - known Genius.

by Oliver Berliner

I have read the recently published article by Miss E.M. Barraud, the great neice of Francis Barraud who painted the famous 'His Master's Voice' portrait, and her paper is indeed accurate. However, I feel that she did not carry the subject far enough, and I hope that the following will prove of interest.

While the famous dog, Nipper, was buried under a mulberry tree at Kingston-on-Thames, word has it that the tree no longer exists. In its place is a bank, and I am informed that on the facade is a plaque stating that the building stands on the spot where the immortal mutt is buried. In the light of what "His Master's Voice" means to England, such commemoration is only fitting and just.

In the first months after the finishing of the painting, and long before it became famous, full-colour lithographic reproductions were shipped to the Gramophone Company stores, where they were exhibited as amusing and eye-catching novelties. During one of his visits to England from America, Emile Berliner saw one of them and it occurred to him that such a design and caption would make an ideal trade mark. . . . especially since it also inferred high sound reproduction fidelity. So he registered it as such and began using it immediately. Unfortunately, the Gramophone Company people (by the way, Emile Berliner also coined the word, 'gramophone', meaning the sound of letters, from the Greek) already had been using another trade mark, the recording angel, and were loathe to relinquish it. However, Nipper's "charm" finally got through to the Directors and they succumbed to it. "His Master's Voice" was registered in the United States on 10th. July, 1900, trade mark number 34890, United States Patent Office, although my grandfather had invented the disc some years earlier.

Territorial rights to "His Master's Voice" are owned by various separate companies throughout the world. In North & South America, the Radio Corporation of America (R.C.A.) and its wholly or partially owned affiliates control it. In England and parts of the British Commonwealth it is owned by E.M.I. and/or its affiliates. Interestingly, E.M.I. through its associate Capitol Records uses the 'Angel' trade mark in the U.S.A. but is prohibited from using the H.M.V. mark. Conversely, R.C.A. cannot use the H.M.V. mark in Europe and elsewhere and release its records there under the R.C.A. label. Records with the H.M.V. mark cannot be commercially imported across national borders, because this would infringe upon the exclusive mark rights of the local companies. While once the world's famous trade mark, Nipper, after World War II, has taken second place. . . to 'Coca Cola'. Incidentally, did you know that when records and players were first quantity-shipped by rail in U.S.A. and Canada there was no railway classification for them, so they were classed as dynamite and charged the highest rates. My father, Edgar M. Berliner, then head of the Victor Talking Machine Company of Canada, (later acquired by R.C.A. in 1929, and known as R.C.A. Victor Company) was ultimately able to persuade the railways to classify them as musical instruments. When R.C.A. acquired Victor, radio was in its infancy, while records



were the source of professional entertainment for the home . . providing "the music you want, when you want it". Consequently, most of the important Victor record-men resigned, including my father. This was due to a fear of radio by record people; and also because R.C.A., though 'small' was influentially backed and was thus able to obtain the prestigios Victor assets (and trade mark) through only an "exchange" of "cheap" R.C.A. stock for valuable Victor shares. Did you know that in the olden days the label, the record company . . . in other words, was so important that people bought records by the label, not by their preference for selection or even artist? "Have you heard the latest Gramophone Company release?", a dealer would ask his customer.

\*(The Editor has rumours that in this day, not only is the Nipper plaque gone, but the Bank as well. Any Member passing through Kingston - on - Thames is requested to look. If the answer is negative your Editor will get busy!!!)

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### V I C T O R   H E R B E R T

by Ernie Bayly

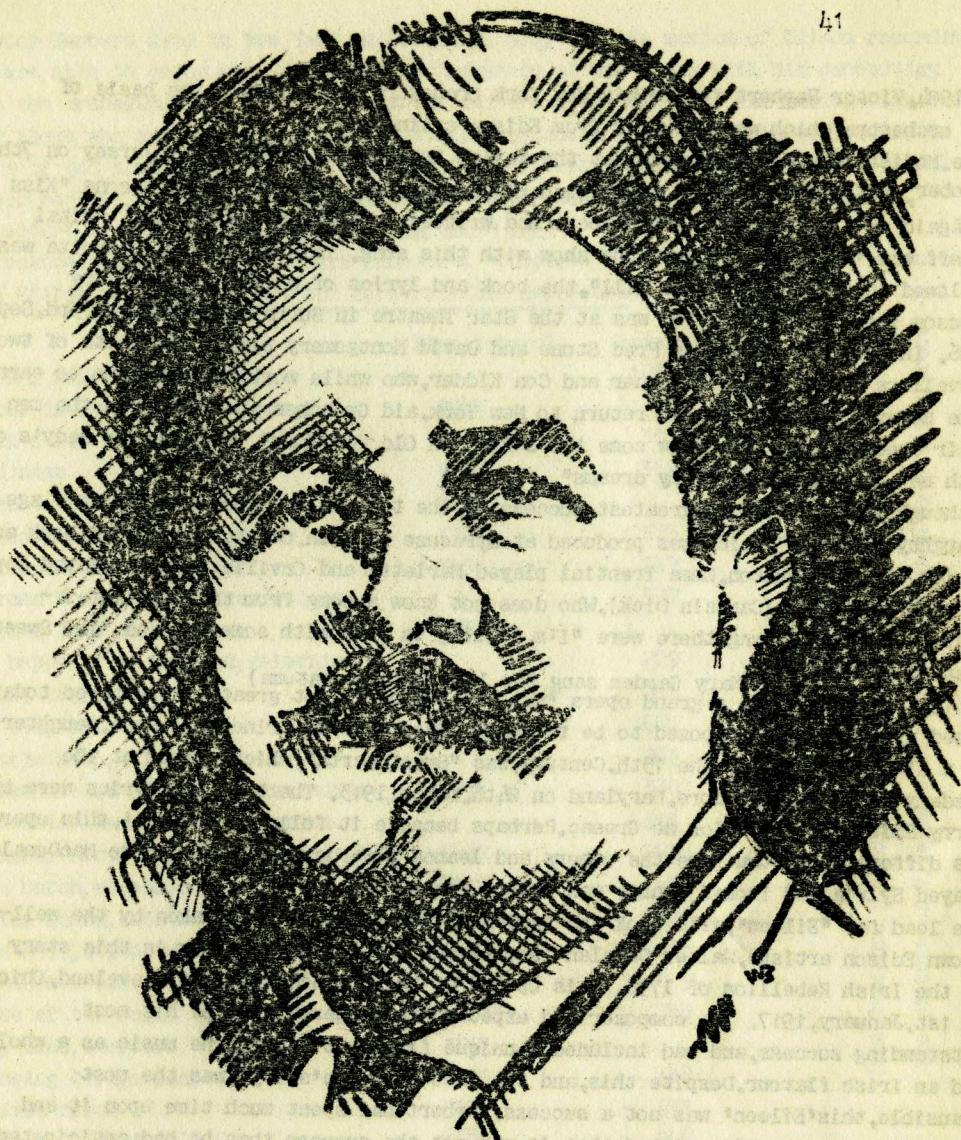
Victor Herbert was born in Dublin on 1st. February, 1859. He received his musical education in Germany and became the leading 'cellist of the Court orchestra in Stuttgart. In 1886 he became the solo 'cellist in the Metropolitan orchestra, New York.

He was America's first significant composer for the theatre and became one of its leading operetta composers. His predecessors has concentrated upon a 'German' style, but Herbert was essentially American. It might be argued, perhaps, that he was preceeded by De Koven's "Robin Hood" of 1890, but Herbert introduced a new style which others followed.

His first three work's "Prince Ananias", 1894, "The Wizard of the Nile", 1895, and "The Serenade", 1897, received only modest success; but with "The Fortune Teller", with book & lyrics by Harry Smith, first produced at the Grand Opera House, Toronto, on 14th. September, Herbert went to the front rank of operetta composers. The principals of this work were Alice Nodsen, Eugene Cowles, Joseph Herbert and Frank Rushworth. From 1892, until about this time, Victor Herbert had been the musical director of Gilmore's Band, but now devoted himself to the musical stage. From this period, too, comes "Badinage".

The 13th. June, 1903 saw the first night of his "Babes in Toyland" at the Grand Opera House, Chicago. The book & lyrics were by Glen Mc. Donough. The plot was primarily an excuse to introducing characters from Fairy Tales. However, it captivated everyone, including the most trenchant critic, James Gibbons Huneker, who was most thrilled by spiders, bears and "costumes rich and dazzling, as well as tasteful, and all accompanied by music a hundred times better than is customary in shows of this sort."





Victor Herbert



In 1904, Victor Herbert formed his New York Orchestra which formed the basis of the orchestra which we know well from Edison cylinders.

Mlle. Modiste was first produced at the Taylor Opera House, Trenton, New Jersey on 7th. October, 1905 and was set in a Parisian millinery shop, and featured the song "Kiss Me Again" - a waltz song that Herbert had written in 1903, but lain aside. Fritzi Scheff was 'Fifi' and stopped the show with this song. This successful operetta was followed in 1906 by "The Red Mill", the book and lyrics of which were by Henry Blossom. Its first production was at the Star Theatre in Buffalo, New York, on 3rd. Sept., 1906. In this, two comedians Fred Stone and David Montgomery played the parts of two travellers in Holland, Kid Conner and Con Kidder, who while working at an Inn to earn some money to enable them to return to New York, aid Gretchen and Doris win the men of their dreams. From this show come the songs "In Old New York", "Everyday is lady's day with me" and "The Isle of my dreams".

Although perhaps not the greatest success at the time, we remember most in this age "Naughty Marietta" which was produced at Syracuse on 24th. October 1910 to a book and lyrics of Rida Johnson. Emma Trentini played Marietta and Orville Harrold played Captain Richard Warrington (Captain Dick). Who does not know a song from this operetta? - Besides the title song there were "I'm falling in love with someone" and "Ah! Sweet Mystery of Life". (Mary Garden sang the lead role of Natoma)

In 1911 Herbert wrote a grand opera "Natoma", which is not greatly remembered today. Based upon what are supposed to be the true adventures of Princess Jeanne, daughter of a King of Naples of the 15th. Century, was "Sweethearts", which opened at the Academy of Music, Baltimore, Maryland on 24th. March, 1913. The book and lyrics were by Harry Smith and Frederick de Gresac. Perhaps because it followed 'Natoma', this operetta was different in structure the others and leaned towards opera. Christine MacDonald played Sylvia and Thomas Conkey was Prince Franz.

The lead for "Eileen", with book and lyrics by Henry Blossom, was taken by the well-known Edison artiste, Walter Scanlan who played Captain Barry O'Day in this story of the Irish Rebellion of 1798. This opened at the Colonial Theatre, Cleveland, Ohio on 1st. January, 1917. The composer had expected this operetta to be his most outstanding success, and had included a unique first act finale. The music as a whole had an Irish flavour. Despite this, and the fact that the 'story' was the most plausible, this 'Eileen' was not a success. Herbert had spent much time upon it and till his death was disappointed that it was not the success that he had anticipated. After this Victor Herbert wrote music for revues. Of these "Sally" was chiefly the music of Jerome Kern, but included Herbert's music for the "Butterfly Ballet", which sequence was lavishly produced by Florenz Ziegfeld and did not fail to please the audiences. Successful, too, was the music which he wrote for Thomas Dixon's photoplay "The Fall of a Nation". It must be noted that Herbert was asked to write the music for "Firefly" in 1912, but refused because of the violent quarrel that he and Emma Trentini had had - for she was to be its leading-lady. Instead an "unknown" composer started upon a famous career. His name? Rudolf Friml.



Victor Herbert died in New York on 26th. May, 1924, Via the medium of Edison recordings, we are able to enjoy many 'creator' performances of his works with him conducting his own orchestra. They are most pleasing and are a testimony to his music, which even for those who are not Edison fans, is still frequently heard in radio programmes in the form of odd songs, though oddly not from those operettas which were more successful in their own day. Edison fans will know that Victor Herbert was Edison's "Musical Director" from 1st. June, 1909 to about mid-1915.

(I acknowledge reference to Mark Lubbock's "Complete Book of Light Opera"-Putnam-64-10s.)

The Edison recordings of Victor Herbert & his Orchestra

	Blue Amberol	4min. wax
Ameer, selections		1037
Babes in Toyland, selection	5244	396
Bach's Air		307
Badinage	5288	369
Chanson Triste	1785	
Dream Melody	1775	603
Fortune Teller, fantasy	5456	547
German Folk Song Transcriptions		527
Idol's Eye, selection	1731	
It happened in Norland, selection		229
Jubel Overture		761
Le Cid, ballet music	5398	484
Little Nemo, selection		287
Mademoiselle Modiste, ballet music	5376	330
Mademoiselle Modiste, selection		195
Naughty Marietta, selection	5487	729
Old Dutch, selection	5319	453
Prima Donna, entr'acte		420
Red Mill, selection	1872	215
Reminiscences of Scotland		D 9
Rose of the World	5270	345
Ruy Blas, overture	2157	
Singing Girl, selection	1950	918
Slavic March	5257	501
Tattooed Man, selection	5350	440
Wild Rose		704
Wizard of the Nile, selection		569

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HILLDALE NEWS CORRECTED.

I thought that it was well-known that John Young frequently used the pseudonym Harry Anthony. This point escaped The Editor, thus M. Barnes & Girard were correct on page 164 of their book - but might have acknowledged the use of a pseudonym on this page. Surely there was more than one 2-min. cylinder by "Anthony". Q. Riggs.

(the 2-minute recordings are listed on page 51.)  
The picture of V. Herbert on page 41 was drawn by William Brett.



MY EDISON DISCOVERY

by Francis Traynor

One day last summer as I was strolling along one of the side streets of "No Mean City" a sudden shower of rain caused me to scurry for shelter. Shaking my hat, I suddenly noticed a sign on the wall "McDuff's Auction Rooms". Having some time to spare before returning to work I decided to investigate the place. The tables were as usual crammed with books, china, silver and other odds and ends. The book at which I was glancing suddenly fell to the floor as a rather short-sighted gentleman stumbled against me.

I stooped to pick it up, whereupon my eye caught sight of a large box under the table, full of records, which I soon discovered to be Edison flat discs. Until that time I had taken no interest in 'hill and dale' discs, but decided to try to obtain them for a friend. The next day I went to see if my bid had been successful. It was not only successful, but much to my surprise, I had secured them for a much lower figure than I had stated. As I was struggling to the door with my heavy load to a waiting taxi, a porter shouted, "Hi there! There's also an old gramophone to go with the records." According to Scottish tradition, this offer was not to be ignored!

I was anxious now to get home to see how the records sounded. Firstly, I selected a name new to me, MARIE RAPPOLD. On hearing the first few notes of this enchanting soprano I was immediately under her spell, deciding then and there that the records and the gramophone had found a permanent home. The hunt was now on for other Edison records, in particular, records by Miss Rappold, a wonderful artist.

I felt compelled to learn something further of my enchantress and investigation showed that Marie Rappold (née Winteroth) was born in New York in 1880 and made her debut at the Metropolitan as 'Salamith' in Bolomark's opera "The Queen of Sheba". Some of her outstanding roles in that theatre were, 'Elena', 'Eurydice', 'Diana', 'Leonora', 'Desdemona', and 'Aida'. While she was in that Company, some of her co-stars included Caruso, Slezak, Van Rooy and Martinelli. Her voice is one that haunts the memory, wonderfully pure, with a touch of Destinn quality and in a later end, that of Elisabeth Rethberg. Like Patti, Melba, Rappold followed the great line of singers who could inspire great artistry into a simple song. Listen to 'I passed by your window' and 'Little Bunch o' Honeyiness'.

As the records of this artist are mementos of a great voice, I hope that there is some truth in the rumour that the Edison Foundation intends to issue further L.P. records of their most famous stars. I am sure that many would welcome this. A pleasant surprise would be in store for collectors who have never heard Miss Rappold's luscious voice. She must have been a fabulous "Aida" as the duets with Zenatello from this opera are outstanding, and her voice is in complete harmony with that of Urlus in some of the loudest passages from Wagnerian opera.



The world of song must have been much the poorer when she left the stage to enjoy a long retirement in sunny California. Thanks to Edison and the gramophone, posterity may listen and enjoy this great voice.

The Edison recordings of Marie Rappold

1906. B20 Ave Maria B33 Lohengrin: Euch Luften B43 Tannhauser: Gebet (2 min cyls)  
1910-13.

30033 Trovatore: Vanni lasciami 30036 Lohengrin: Elsas Traum

30039 Aida: O cieli azzuri 30044 Chanson provencale

30047 Freischütz: Wie nahte mir der Schlummer. 28175 Serenade  
28117

28005 & 28106 Ave Maria

28006 & 28193 Martha: The last rose of summer. 28008 & 28171 Agnus Dei

28024 & 28101 Contes D'Hoffmann: Barcarolle (with Chalmers)

28029 & 28165 Robin Hood: O promise me (4 minute cyls)

disc cyl. (1914 - 23 )

disc cyl.

82101 28212 Stabat Mater: Infamatus

82102 Aida: O patria mia

82107 Tosca: Vissi d'arte

82114 Tannhauser: Dich teure Halle

82115 Aida: Ritorna vincitor

82536 Ave Maria

82543 28233 Whispering hope (with C. Miller) 83035 28259 Aida: la fatal pietra (w. Zenatello)

83041 Agnus Dei

83046 28238 Attila: Praise ye (w. Middleton & Jörn)

83054 Lohengrin: Das süsse Lied Verhüllt (w. Urlus)

83062 a) Der Lenz, b) Ich liebe dich

83063 28249 Stille Nacht

83066 Aida: O terra addio

83076 Martha: The last rose of summer

FS. 889 Tosca: Vissi d'arte

83076 29048 O divine Redeemer

28210 O Lord, be merciful

28242 Wenn die Schwalben heimwärts ziehn  
(w. Urlus)

28251 Weiss ich doch in meiner Nähe (w. Urlus)

73006 Tannhauser: Gebet

82150 29020 Smiles

82158 29051 Life's dream is o'er (w. C. Lazzari)

82161 Day by day

82179 My heart is calling you

82190 Elegie

82201 Aida: Fuggiam gli ardori  
(w. Zenatello)

82213 Mdm Butterfly: Tutti i fiori  
(w. C. Lazzari)

82219 Sing me love's lullaby

82233 I passed by your window

82242 Otello: Ave Maria

82233 Little bunch o' honeyness

82258 Ave Maria

82259 Manon Lescaut: In quelle trine  
morbide

82266 Lucia di Lammermoor: Sextet

(w. Matzenauer, Zenatello, Baroni,  
Chalmers & Middleton)

82275 Fliegende Holländer: Senta's Ballade

82277 Walküre: Siegmund heiss ich (w. Urlus) 82281 Freischütz: Wie nahte mir der Schlummer

82285 Reine de Saba: Plus grand dans son obscurité. 82553 Love's old sweet song (29020)

82288 Trovatore: Miserere (w. Zenatello) 82571 Aida: Pur ti riveggo (w. Zenatello)

82572 Aida: Su dunque (w. Parvis)

82573 29015 Trovatore: Mira d'acerbe (w. Parvis)

82572 Aida: a te grave cagion (w. Parvis)

83083 Trovatore: Vivra, contende (w. Parvis)



THE EDISON 90th. ANNIVERSARY EXHIBITION, 1967

By our Chairman, George Frow.

I am writing to tell you of our plans for an Exhibition to be held in Central London in 1967 to celebrate the 90th. anniversary of Edison's tinfoil discovery and invention, and of the 120th. anniversary of his birth.

For some time I have been aware that machine collectors within the Society have been anxious to mount such an exhibition, and to make sure it will be an outstanding success, those of us who have started the ball rolling want plenty of time to make preparations.

We believe that we have a site for this exhibition right in the middle of London, in a modern building with every reasonable facility at our disposal; exhibition space with display panels and show-cases, adjoining library, lecture hall and cinema, and full exhibition photographic and printing facilities, the probability of being able to obtain relevant material from overseas, such as photographs, films, and perhaps other phonographic material.

At the moment I am unable to reveal the name of our 'friends', but if we can show them that we are capable of mounting a first-class exhibition showing the history of the Talking Machine, and particularly Edison's work, it is almost certain that these facilities will be granted to us freely.

John Carreck, our Archivist, and I have been to see the site which may be offered to us, and met those in charge. Although the exhibition times could be from 9 a.m. to 7 p.m. daily, there is no possibility of having open on Saturday or Sunday. However, on seeing the generous facilities and world-wide influences offered, we consider it unwise to decline the offer on that account. We have the months of July and August in mind, and the exhibition could be last for one or two weeks as we wished.

I now ask all machine-owning members who think that they could lend phonographs or gramophones to write to me, at [REDACTED] within the next few weeks, as the present organisers, Ernie Bayly, John Carreck, and I have to assemble the exhibition on paper, and we must know how soon we can submit the layout to our "friends".

Should any of you question the security aspect; this is a locked, patrolled, security-conscious building. We anticipate that most machines will stand in show-cases. Personally I would have no qualms in that direction with anything I would exhibit.

You may well ask what we shall benefit from this. I would say that we get the satisfaction, individually and collectively of a good job well done, but more important, we shall achieve immeasurable good for the Society, we shall also be well covered in the Press and the B.B.C.

Please write to tell me what machines you would be prepared to loan, and whether you could transport to London. Unusual machines, particularly Edison, would be most welcome, and whether you have accessories, books, magazines, that could be incorporated or photo-copied. I will answer all your letters; helpful suggestions are particularly welcomed at this stage, but PLEASE WRITE SOON.



May I, without detriment to the Society give -

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A WORD OF CAUTION ON THE PRESENTATION OR BEQUEATHMENT  
OF ITEMS TO PERMANENT EXHIBITIONS ?

by David McCallum.

During the past year I found myself becoming increasingly interested in musical boxes and other musical automata: this has in no way decreased my interest in Talking Machines. As I have no examples of these at present I have been studying the subject as far as is possible at those museums which have collections, as well as in some private homes. The net result of all this has been to drive further home a state of affairs in our museums that has been noticed by Members of our Society, though usually only mentioned in terms of phonographs. I refer to the poor condition <sup>into which</sup> one often finds that working instruments have been allowed to fall.

I must make it clear that I do not consider all of our Museums to be inadequate in this respect, although a certain amount of inadequacy, when compared with a well-kept private collection is inevitable, simply by virtue of the fact that those in charge of a museum collection have much more to do with their time than spend it polishing phonograph cabinets. I am also aware that most museums are underfinanced, understaffed, and the staff underpaid, and human nature being what it is, this last item must take at least a little of the gilt from the gingerbread, regardless of how devoted the custodians of the collection may be. Nevertheless, I came upon one case of a major London museum, and although I am eager to hear any defence the authorities of the Horniman Museum at Forest Hill can put up, I feel the most they would appear able to do would be to protect the reputation of an individual, but not the system under which the misdirection has been allowed.

The Horniman Museum has one of the finest collections of musical instruments in the world, both of ethnological and of more modern interest. Among the items displayed is a fine cylinder-type Orchestrion, which was apparently in working order when presented to the Museum. After repeated requests to hear this instrument playing, all of which were refused for one reason or another, I found that the real reason is that the machine's bellows, which feed the actual musical instruments which form the Orchestrion, have perished and (I quote) "Nobody can be found to repair them". This struck me as being ill-advised for a museum curator to say, particularly of a London Museum, <sup>in which we have</sup> ~~town~~ not only have three well-known full time musical box and musical automata dealers, but also the secretarial address of the Musical Box Society of Great Britain, whose self-proclaimed aim is the preservation of musical boxes. I pointed this out, at which the curator seemed greatly surprised. On two of my ineffective communications from the Museum I was told the reason for not allowing me to hear or to photograph the Orchestrion was because the musical collection's curator was overseas, in Ethiopia, collecting and researching. I object to time and expense being expended on procuring new items for the Museum (also to be allowed to fall to pieces when interest shifts to another sphere?), when surely funds should be reserved primarily for the maintenance of the existing collection, or, if an item is felt to be no longer of interest, surely it should be disposed of to somebody or some institution that would appreciate it. But with their attitude of "no examining - no hearing - no photographing", they are merely



playing "dog in the Manger" with a valuable piece of public property, and this attitude is to be deplored. After all, what are museums for but to make available specialised information to interested members of the public?

As the above is not an isolated case restricted to talking machines or musical automata, I feel great care should be exercised before any presentations be made to one of these bodies. Items that are extremely rare or possibly unique, unless perhaps they are the original example of an invention, or incorporate a feature of historical importance, say, in terms of later popular use of that feature, are unlikely to be of great interest or significance to the average museum visitor, and would most certainly be of greater value in a private collection. Of course, this does not apply to museums housing collections of an artistic or aesthetic nature.

Museum displays should be, primarily, representative: anyone having sufficient interest in a subject will not for long restrict himself to what can be found in them and he will soon come in contact with others having the same interests, often through a society such as ours. Items of interest to advanced collectors or students are likely to warrant the frequent and careful attention which museums are unable to give. This is a fact often overlooked by potential bequeathers and presenters. An advanced collector is the sole type of person likely to have the expert knowledge, coupled with the time and the pride necessary for the preservation of early machinery in working order. Museums should be notified of the various societies existing covering an enormous range of subjects, particularly if museums themselves were prepared to limit their own collections to the representative minimum, selected as I have indicated above. This would channel mere items into private collections where their availability would be unaltered, for most collectors welcome an opportunity to show off their collections to a genuinely interested audience.

Having attacked museums as much as my conscience allows, for next are excellent within their scope, I would like to mention the fine example shown by Mr. Chew of the South Kensington Science Museum, who has in the past notified our Society when he has been offered items for the Museum that he has felt insufficiently different from those he already exhibits, and they have gone to appreciative new owners. I hope that this attitude will be taken up by other museums, and we should as far as possible by advertising our Society to such authorities, so that they will know whom to contact should the opportunity arise.

Finally I hope that I shall not be branded for life as a trouble-maker. I thank you for reading this, and hope that it does something towards keeping the music going round.

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EDITOR'S NOTE. I hope that nobody will be so unscrupulous as to pester Mr. Chew with begging letters. If you have a particular requirement, let me know, and I shall keep it in mind in case the right opportunity arises. Similarly, I can often find someone who wants the odd item which you wish to dispose of. You can always advertise in these pages - thus putting your requirement, or disposal on permanent record. (Rates = up to  $\frac{1}{2}$  page is 2s. 6d.; 50 cents. Up to whole page 5s.; \$ 1). If you wish to advertise, for example, records for disposal, at least 50 lines can be put to one page.



# MY AMERICAN JOURNEY

by Gerry Anna<sup>rd</sup>

On Sunday morning, 10th, May, 1964, Jim asked me if I would like to meet the journalist Mr. K. Smith. Some weeks before I set out for the U.S.A. Mr. Smith wrote two articles in the "Vinton Messenger" giving some notes upon Jim Walsh's career, copies of which were sent to me by our member Jesse Jones of California. When Mr. Roy Fuller, the editor of The Messenger was told this, he was completely puzzled as to how copies of his limited and local paper should be sent to me from 3000 miles away from the publishing offices. None of could explain this, and so far Jesse Jones has not commented either.

On reaching Mr. Smith's home I had a shock to find that he was 86 years of age, and must be the oldest practising journalist in the world. He has an uncanny grasp of world affairs, having travelled widely. I'm no chicken on international situations, but Mr. Smith made me gasp.

He came back with Jim and I for the double purpose of photographs, and to hear some records of his favourite Cal Stewart. Being Sunday, lunch came over from the Dogwood Restaurant on a tray. Then we settled down to tape recording, or that was our intention. Jim has three machines, one modern cartridge type and two orthodox. All played up, and we failed to get a single note out of them. Jim went to the Restaurant and returned with Lloyd Grose who said that as the machines were too close together, they were interfering with each other. This seemed to be the trouble all the while Lloyd was present and test seemed to be satisfactory. The moment he went, silence again. However, we experimented with them for half an hour until the one acknowledged to be most in need of repair functioned. We had much to do, but, strangely, had no further trouble.

Jim and I recorded a mutual tape, both of us giving impressions of my visit; another of Fred van Eps banjo solos on "78's", and what I have wanted for a long time, a tape of the long play record which Fred van Eps made in 1955 when he was 77 years old, with his son Robert accompanying him upon the piano. That occupied the rest of the day. Jim was on holiday from Monday 11th., so we amused ourselves playing interesting recordings on various machines, especially the Edisonic.

This is quite supreme in Edison acoustic machines, and combines great tonal range, free from any harshness. Tuesday 12th. had to be the parting of the ways, and the conclusion of one of the most memorable weekends I have ever experienced. After saying farewell to four sorrowing cats and many people of Vinton who had helped to make my visit so enjoyable, Jim took me to Roanoke to catch the 11 o'clock bus to Richmond, after taking a, last photograph of me standing on the steps of the Times-World building. The bus arrived at Richmond at 4.55, where Alex Nugent was waiting patiently with his car to return me to the Alladin's Cave at [REDACTED]

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WANTED. PATHE REPRODUCER. will buy, or swop for other material, including an Edison reproducer. I have two machines that have parts missing. Would members who have Paillard or Thorens machines (as on our magazine title) please send me an 'air-letter'?  
Wally Colledge. [REDACTED] Nelson, New Zealand.



CHAIRMAN'S CHAT

by George Frow

I notice in the newspapers recently that Messrs. Sotherby of New Bond Street, who are normally auctioneers of valuable antiques, furniture, paintings and china, are shortly embracing a wider field, when they will auction a quantity of fairground organs, and old motor cars. The recent enhanced values of these machines and their recognition by Sotherby's shows that their directors are alert to the trends.

For the sakes of our purses, however, we phonograph and gramophone collectors must hope that these trends do not encroach upon our hobby too soon, though gradual appreciation is inevitable, and the day may come, though we hope not within our lifetime, when our grandchildren will hear, " . . . and now Lot 25, Edison Standard Phonograph, no horn or reproducer, who'll start at one thousand guineas, ? " The fun of scavenging through attics, dustbins, and junk-shops will then be the talk of old men.

At the last Society Meeting, Robin Hayden, who was giving us an excellent and varied programme, capped the evening by donating to the Society the Edison Disc pickup of his own design, which will now enable us to play Hill and Dale discs electrically. We are now able to play any type of record, so we hope that we shall be hearing more 'H & D' discs in the future, especially Edison.

Younger members who have not bought Edison Diamond discs will know that most of the later Blue Amberol cylinders were transferred from these, and they would be advised look out for them in good condition. Not all the disc sides were transferred to Blues, but at the very end of the Edison Company's phonograph activities in 1929, the same titles were often available on cylinder, Diamond Disc, and needle-cut discs. Edison needle-cut discs are rarely found in this country, and we should be interested to hear from any overseas member who has any for sale or exchange; for there are several collectors who would like to have one example among their collections.

At the Annual General Meeting, in October, your Secretary will be asking for programmes for the coming year, and we are particularly anxious to open the field as widely as possible; programmes using cylinders or hill-and-dale discs are particularly requested, with as much information as possible on the performer or the recording. For a Society like ours this is essential, as this information provokes interest among the audience, and often, more information is forthcoming from 'the floor'. Country Members who are likely to be in London on a certain 'second Tuesday in the month', or who can arrange to be, are invited to give a programme. If you have to leave early, it is quite in order to give a half-programme. Please write to the Secretary or me.

\* \* \* \* \*

FUTURE PROGRAMMES, at THE HORSE & GROOM, 14th. Sept. The Moos Brothers show their paces.

12th. October. Annual General Meeting, followed by cylinders from Ted Lewis

9th. November Ernie Bayly: 'An Evening at the Curtain Music Hall' (cylinder & early discs. Wear a Society Tie for special privileges)

14th. December. Christmas Entertainment & Party.

WINDING HANDLES for 'Triumph' and 'Opera' 7s. 6d. each; other models 6s. 6d. each. Plus postage. Sydney Carter. [redacted] Worthing, Sussex.



## FOR SALE FOR SALE FOR SALE

1. Colourful Phonograph postcards 1905 onwards 1s. each
2. Original Victor advertisements 1912 to 1934. Very scarce and desirable.  
excellent condition. 7s.6d. (\$ 1.50 each)
3. One original 1888 Edison Concert model advertisement. Extremely rare. Fine condition.  
For trade only. I require something of equal value.
4. Group of Edison phonograph ads. 1902 - 1922. Mint condition - from 3s.6d. (\$ 1)
5. One rare Victor Orthophonic Record catalogue. Good condition. One of the first  
with Orthophonic records. 17s.6d. (\$ 3)

## WANT IN TRADE WANT IN TRADE WANT IN TRADE

1. Edison 2-min cylinders. 7620-7624, 7695, 7696, 7826, 8656, 8897, 9047, 9085, 9135, 9162,  
9182, 9294, 9315, 9359, 9418, 9436, 9579, 9635, 9678, 9724, 9767, 9781, 9903, 9914-9922, 9980,  
9995-10007, 10090, 10134
2. Edison original catalogues 1901 - 1909 and four minute reproducer for Edison machine.

BILL TREGONING. [REDACTED] CLEVELAND, OHIO, 44122, U.S.A.

\* \* \* \* \*

THUMB NAIL SKETCHES. No. 18. by Tyn Phoill.

Edison Blue Amberol. 1332 "Bride of the Waves"

Cornet solo, composed and played by Herbert Clarke.

Herbert L. Clarke, who was one of the greatest cornet players of all time, had been the leading player with many bands, and orchestras, including Gilmore's, Inné's Band, the Seventh Regiment Band of New York, etc., besides being the conductor of the famous Providence Band which succeeded Reeve's American Band. He was assistant conductor and soloist in Sousa's Band. In the world tours of that famous organisation, Herbert Clarke's cornet playing was a great feature of the concerts.

\* \* \* \* \*

# THE 2-MINUTE EDISON CYLINDERS OF VICTOR HERBERT'S ORCHESTRA

10456 L'Arlesienne (Bizet): Farandole	10480 Berceuse
10370 Flatterer	10353 Hungarian Dance in D (Brahms)
10324 Hungarian Dance in G (Brahms)	10406 If you love but me (Herbert)
10413 L'Encore (Herbert)	10470 Spanish Dance (From The Nations)
10260 Spring Song (Mendelssohn)	10280 Tattooed Man: Oriental March
10338 To a Wild Rose (MacDowell)	10297 Venetian Love Song (Nevin)

\* \* \* \* \*

Following the suggestion of Alec Kidd, some articles about favourite records have been received after the preparation of this magazine and will be included in the next.

\* \* \* \* \*

PETS CORNER. In a recent television programme Ted Ray said,

"I can't get over a girl like you. So will you go and make the tea?"

\* \* \* \* \*

Thank you James Dennis and Daniel Bohline for the illustrations in this issue.



## A NUGENT wishes to buy

Anything pertaining to the older disc and cylinder phonographs, Catalogues, Records, Parts and most any disc or cylinder American Personality records. Cylinder reproducers complete or parts for Edison and Columbia. Roller organs, Monkey Organs, Roller Organ Rolls & Spools. Most anything in the Mechanical Musical line. Send detailed description and prices packed for shipment.

## Sale

OUR LARGE 'FOR SALE' LIST WILL BE READY for mailing on or about SEPTEMBER FIRST and we shall have many new and used items that you very SELDOM see offered for sale. Send two International Postal Coupons or a 'Quarter' for this large list. For example we have BRAND NEW EDISON DIAMOND DISC REPRODUCERS which have been selling for \$18.50 or more and we offer them as cheaply as \$12.00 each. Many other interesting items. A. Nugent Jr., [REDACTED] Richmond, Virginia. 23231, U.S.A.



## Wanted to buy

53

2 minute wax cylinders of English Music Hall  
artistes in new, or near - new, condition.  
Especially, Leo Dryden, Marie Kendal, George Lashwood,  
Kate Carney. Also wanted - original "Gilbert & Sullivan"  
artistes, e.g. Rutland Barrington, (cylinders or early discs.)  
E. Bayly [REDACTED] Southbourne, Bournemouth,  
Hampshire, England.

---

## Wanted to buy

2 minute unbreakable cylinders  
4 minute unbreakable cylinders other than  
American Blue Amberols

Pathé disques

Laterally - cut personality discs

THOMAS P. GRATELLO [REDACTED]

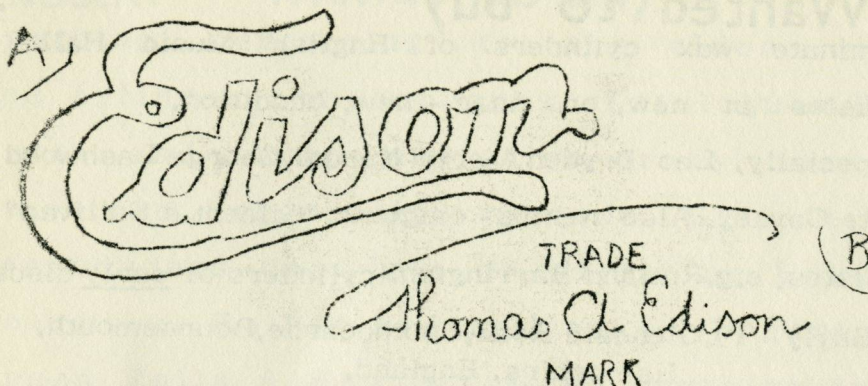
Alameda. California. U. S. A.

## I will exchange

'Fireside' and 'Gem' cranes which I make  
absolutely as the originals. 'Home' and 'Standard' crane  
clamps. Gear covers for 'Amberolas', 'Firesides', 'Gems'.  
Write for details of my wants.

W. Gelledge. [REDACTED] Nelson. New Zealand.





Our Member, Mr. Philip Archer has had manufactured on our behalf, water-slide transfers of the above Edison trade-marks. It must be fully realised that these are imitations of registered trade-marks, so may be sold to Members only on the condition that that be used solely for the 'restoration' of genuine Edison machines. They are obtainable from the Secretary at 1s.6d. each plus postage 4d. (For overseas, for practical economics it will have to be at a rate of four for one dollar, including postage) - provided you pay by dollar bill. No cheques or money orders.) (Please use references A or B when ordering.)

\* \* \* \* \*

Of Course Italians Like J A Z Z

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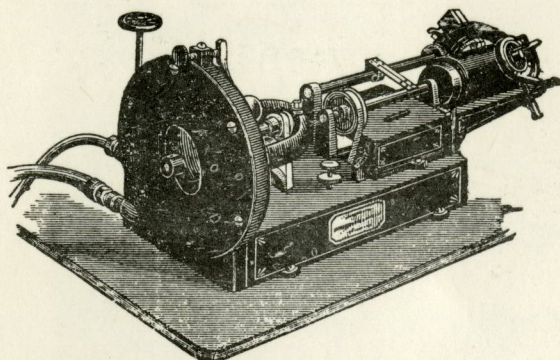
(Editor's note: This magazine is mainly in English - and accepts advertisements)

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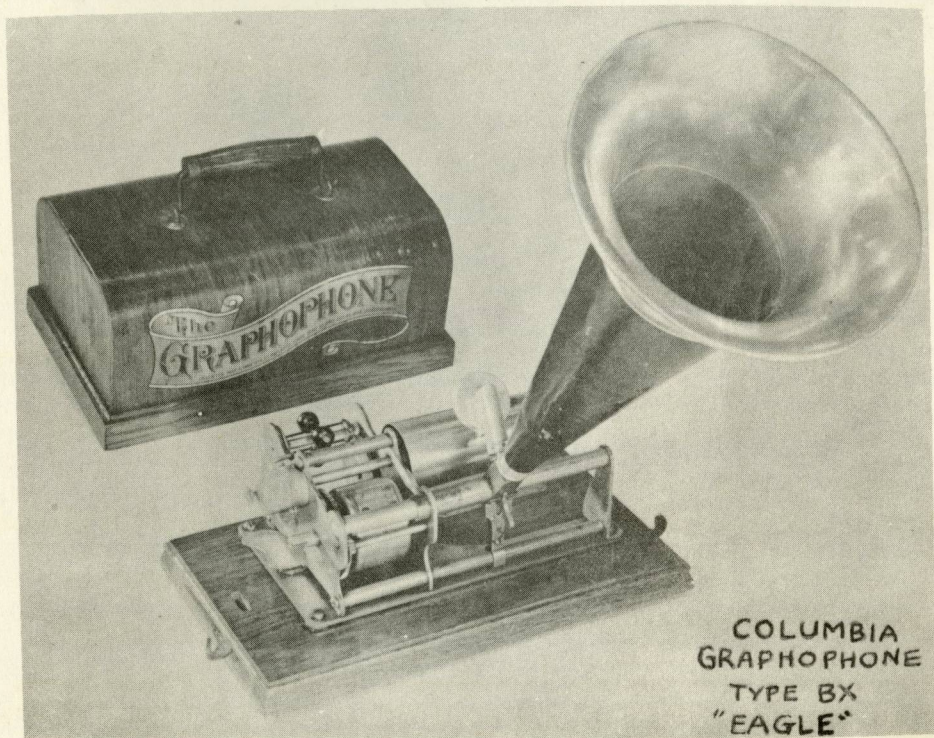
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The articles printed in The Hilldale News express the opinions of their authors, and not necessarily an official policy of the Society. We hope this keeps us "live".





The Water Motor Phonograph Edison  
1893



COLUMBIA  
GRAPHOPHONE  
TYPE BX  
"EAGLE"





Mrs. Joyce Bohline  
listens to  
Edison Eclipse Coin-in-slot  
Phonograph. (1909)

Rev. Daniel & Mrs. Bohline  
compare concert and regular  
cylinders.

Edison Concert

Columbia Grand  
Type 'AD

Columbia Key-wind  
Grand "Paragon"

